

# MODERN LANGUAGE NOTES.

Baltimore, May, 1886.

## CONTRIBUTIONS TO SPANISH GRAMMAR.

### I.—PRONOUNS.

#### 1. The demonstrative Pronoun.

As is well known, the demonstrative pronoun *ello ella* was frequently employed in a distributive sense. (cf. Diez. R. G. III4, 77).

Era de todas partes la cosa encendida,  
Auién ellos y ellos la uergonça perdida. Alex. 1406.

*Eso esa* answers the same purpose in the following passage:

Dixo la buena duenna: tus desires trauiesos  
Entiéndelos Urraca todos *esos y esos*. Juan Ruiz, 1299.

#### 2. The indefinite Pronoun.

In Old Spanish, as in the other Romance languages, substantives like *hombre, persona, barba, cuerpo* and *cosa* act the part of personal pronouns. Diez (R. G. III4, 88) mentions that Old French, Provençal and Italian *cristiano* was synonymous with man or person.

It is interesting to note that in the oldest Spanish poems *cristiano* has the general meaning of 'man,' and in connection with a negation may be rendered by 'nobody.'

Quando en Burgos me vedaron compra e el rey me a ayrado,  
Non puedo traer el auer, ca mucho es pesado,  
Enpennar-gelo he por lo que fuere guisado.  
De noche lo lieuen que *non* lo vean *christianos*,  
Vealo el Criador con todos los nos santos. P. C. 90-94.

Dixo Myo Çid: comed, conde, algo, ca si non comedes *non*  
veredes *christianos*. P. C. 1033.

Mandó Myo Çid Ruy Diaz que fita souiesse la tienda,  
E *non* la tolliesse dent *christiano*. P. C. 1788-9.

La beldat de los oios era fiera nobleza  
Las pestannas mesturadas de continual adeça,  
Quando bien los abria era fiera fadeza,  
A *christiano* por fecho tollrie toda pereza. Alex. 1714.

Meiores dos amigos nen de maor beldat,  
Que assi fuessen ambos duna uoluntat,  
Ne naçiernon ne naçerán, cuydo dezir verdad;  
Entre *pocos christianos* corre tal anuzat. Alex. 1858.

It was but natural that in a time when the struggle between Christian and Moor was uppermost in the mind of every Spaniard and absorbed all other interests, the names of these two races, *moro* y *christiano*, should become

a set expression equivalent to 'everyone,' 'all,' and with a negation to 'no one,' 'nobody.'

Por amor del rey Alfonso, que de tierra me a echado,  
Nin entrarie en ela tigera, ni vn pelo non aurie taiado,  
E que fablassen desto *moros e christianos*. P. C. 1240-2.

Cortandos las cabezas, martires seremos nos,  
*Moros e christianos* departiran desta razon. P. C. 2728-9.

Rachel e Vidas, amos me dat las manos,  
Que *non* me descubrades a *moros nin a christianos*,  
P. C. 106-7.

E nos uos ajudaremos, que assi es aguisado,  
Por aduzir las archas e meter las en nuestro salvo,  
Que *non* lo sepan *moros nin christianos*. P. C. 143-5.

Ca non me priso e ella (la barba) fijo de mujer nada,  
*Nimbla* messo fijo de *moro nin de christiana*,  
Como yo a uos, conde, en el castiello de Cabra. P. C. 3285-7.

Mandastes me mouer a Babieca el corredor,  
En *moros nin en christianos* otro tal *non* ha hoy. P. C. 3513-4.

In the Libro de Alexandre *indio nin moro* or *indio nin pagano* serve to strengthen the negation.

Maor tenia la gloria que si fuesse un toro,  
*Non* treguaua en el siglo a *indio nin a moro*. 76.

Que *non* tragó peor muerdo nin *indio nin pagano*. 1210.

*Nunca* tan ricas uio *indio nin moro*,  
Si en el mundo fussen saberlas ya Poro. 2380.

The use of *cosa* in the sense of 'person' was, as far as we are aware, first noticed by Cornu (Romania, XIII, 313). To the passages quoted by him in proof of this meaning, we may add a number of others occurring in the earlier documents of the language.

Ende el dia terçero vinieron los parientes,  
Vinieron los amigos e los sus connoçientes,  
Vinien por descolgallo rascados e dolientes,  
Sedie meior *la cosa* que metien ellos mientes. Milagr. 151.

Sennores e amigos, muevanos *esta cosa*,  
Amemos e laudemos todos a la Gloriosa,  
Non echaremos mano en *cosa tan preciosa*  
Que tambien nos acorra en ora periglosa. Milagr. 497.

Quando ui tant *noble cosa*, persona tan ondrada,  
Quislo yo preguntar, ca non me dezie nada. Alex. 1107.

Passó muchas tempestades por su mala porfia,  
Que a las naues auien e los uientos enuidia:  
Dezien los marineros: cómo le ficarie Yndia  
A *esta cosa mala* que con los uientos ly dia. Alex. 2139.

Fue luego diziendo palabras de amiztat,  
Como *cosa ensennada* que amaua bondat. Apol. 167.

Quiero en Egipto en tan amiente estar,  
Dexole la ninnyela *huna cosa querida*,.... Apol. 348.

*Cosa endiablada* la burçesa Dionisa,  
Ministra del pecado fizo gran astrosia,.... Apol. 445.

Nunqua, ditz el Rey, ví *cosa tan porfiosa*,  
Si Dios me benediga que eres mucho enoiossa. Apol. 517.

That the diminutive *cosiella* is employed in the very same way, seems to have escaped Cornu's notice.

Trasformóse el falso en angel verdadero,  
Parosili delante en medio un sendero:  
Bien seas tu venido, dissoli al romero,  
Semeiasme *cosiella* simple como cordero. Milagr. 188.  
Nació la criatura, *cosiella* muy hermosa,  
Mandóla a los angeles prender la Gloriosa. Milagr. 533.

Instances of this signification of *cosa* occur also in prose; at least we have met with two passages in the works of Don Juan Manuel where the word bears such an explanation. Et despues que fueron casados, como quier que ella era buena dueña et muy guardada en el su cuerpo, comenzó á ser la mas brava et la mas fuerte et la mas revesada *cosa* del mundo. C. Luc. enx. 27.—Dijo me que le dijeron que aquella mujer que era la mas fuerte et la mas brava *cosa* del mundo. C. Luc. enx. 35.

3. Nouns taking the place of indefinite pronouns, mostly connected with a negation (cf. for a similar list American Journal of Philology. Vol. VI, p. 80).

*agua*, water. Non daría por ende un vaso *dagua* de rio. Alex. 2462.  
*acento*, accent. De los signos del sol, siquier del fundamento Non se me podría celar quanto val *un acento*. Alex. 40.  
*ajo*, garlic. Non daua por el lazerio quanto val *un aio*. Alex. 1563.  
*avellana*, hazel-nut. Que todo esto non precio quanto *III aulanaz*. Alex. 237.  
Mas este donadio non ualdría *una aulana*. Alex. 1404.  
*bodigo*, manchet. Qui ansi non lo face, non mereçe *un bodigo*. Loor de D. Gonz. de B. 7.  
*brisna*, splinter. *Una brisna* no mas de tu presencia que viera yo, bellísima señora, fuera de mi rigor la resistencia. Cerv. V. d. P. c. 5.  
*burba*, a coin. No se os dé *una burba* de aquesta gente que la paz nos turba. Cerv. V. d. P. c. 6.  
*cabron*, goat. Non valen pora armas quanto *sennos cabrones*. Alex. 1942.  
*canto*, edge. E non cabrie entrellas *un canto* de dinero. J. Ruiz. 1245.  
Del bien al mal no hay *un canto* de real. Proverb.  
*castaña*, chestnut. Non daba mas por ellos que por *una castanna*. Fern. Gonz. 177.  
Los que con el fincaron, non valian *dos castannas*. J. Ruiz. 1096.  
*cereza*, cherry. Por una *cereza* se deja despenar. Alex. 1763.  
*cermena*, muscadine pear. Desque (el caballo) salió del campo, non valia una *cermena*. J. Ruiz. 231.  
*chirivía*, parsnip. Mas el buen cristiano sucesor de Helias Non lo preciaba todo quanto *tres chirivias*. San Dom. 70.

Meten en sus deytudos de zuennos e follías  
Que non valen a tanto cuemo *dos chirivias*. Loor de D. Gonz. de B. 42.  
*clavo*, nail. Dezie que por so pleyto un *clavo* non daría. Alex. 2411.  
El rrey non precio *un clavo* su auer, nin gelo quiso. Alf. XI, 355.  
*dinarada*, a copper's worth. De todas cosas quantas son de uiuanda Non le osarien uender al menos *dinarada*. P. C. 63-4.  
Del auer nol tomaran quanto *huna dinarada*. Apol. 323.  
*feste*, ..... El primero a post de este non vale mas que *un feste*. J. Ruiz. 461.  
*gallara*, worthless thing. Non daba *una gallara* por onne losengero. San Laur. 32.  
*gallo*, cock. Non dió por el mas que sil picás *un gallo*. Alex. 637.  
*gorrion*, sparrow. Dixo que nol preiaua quanto *un gurrion*. Alex. 624.  
*higa*, fig (cf. higo). Controbando cantares que non valian *tres figas*. Duelo. 176.  
Si fiz mal ha alguno quanto val *huna figa*. Apol. 599.  
*lagosta*, locust. Non ualió su emperio todo *vna lagosta*. Alex. 1650.  
*mote*, word. Desque le veen en coyta, non dan por el *dos motes*. J. Ruiz. 1451.  
*nano*, child. Tanto daua por ella quanto por *un nano*. Alex. 1860.  
*palamo*, hand. Non vos dexarán rregnar, nin auer *palamo* de tierra. Alf. XII, 170.  
*pan*, bread. Que sin olla non podría *un pan* valer. San Ildelf.  
*pipion* or *pipion*, gold coin. Controvó sus loores en metros tan rimados  
Que por muchos *pipiones* non serien preciados. Loor de D. Gonz. de B. 25.  
Di que por todos ellos non darás *un pepion*. Alex. 56.  
Non preciara lo al todo *un pipion*. Alex. 1230.  
Nunca pierde faronia, nin vale *un pepion*. J. Ruiz. 615.  
*pico*, point. Nin de los tus tesoros non le quieres dar *un pico*. J. Reiz. 237.  
*pera*, pear. Desend los otros pueblos non valdrian *una pera*. San Millan. 407.  
*puges*, a coin. Non fallie de la suma un *pues foradado*. Milagr. 666.  
*pugesada*, worth a puges. Non tenien que quemassen nin *una pugesada*. San Millan. 332.  
*puerro*, leek (cf. ajo). Non dió el rey por ello *un mal puerro assado*. Alex. 1778.  
*puntada*, a stitch (cf. punto). Non dormí essa noche sola *una puntada*. Duelo. 160.  
*rabo*, tail. Non valien *sennos rabos* de malos gavilanes. Duelo 197.  
*sombra de luna*, shadow of the moon. No se sepa que amas otra mujer alguna, si non, todo tu afan es *sombra de luna*. J. Ruiz. 538.  
*tiesto*, potsherd. Non vale contra Dios *un tiesto foradado*. Duelo. 198.  
*viento*, wind.

—In regard to this word, Diez, R. G. III, 433 says: 'Die Verneinung mit *wint*, die im mhd. so gäng und gebe ist, scheint der Romane nicht zu brauchen, wiewohl ihm dieser

Begriff als Gleichnis gilt für *nihil*, ohne beige-fügte Negation.' This use of *viento* is indeed very frequent and is well illustrated in the following passage: Bien muestras el parentesco y hermandad no servir de viento, antes en las adversidades aprovechar. La Celestina. 15; but is not as exclusive as Diez seems to assume.

Non preçiaua su castigamiento mas que ssi  
fuesse *hun viento*. S. Maria Egip.  
Pues non so yo agora de tan astroso tiento  
Que all i non esté tan quedo que *non* me sienta  
*el viento*. Rim. d. Pal. 43r.  
*zapato*, shoe. Non val toda mi agucia quanto vale *un zapato*.  
San Ildef.  
Creyo que non me preçia quanto a su *zapato*.  
Apol. 314.

A few nouns found in modern writers may close this list.

*anis*, anise. Ni valia mas que un grano de *anis*.  
Galdós, Nap. en Cham. c. 5.  
*jota*, jota, jot. No entendia *jota*.  
Mansilla, Excursion á los Ind. Rang. II, 60.  
*pito*, pipe. No dándoseles á otros *un pito* de que los despidi-  
esen sus amos. Gil Blas. I, 5.  
Pero has de saber tú, Romo, que á *mé* se me da  
*tres pitos*. Fern. Cab. La Gaviota. p. 110.  
*moco de pavo*, turkey's crest. Seiscientos años de nobleza,  
dijo Rafael, son *un moco de pavo* en compara-  
cion de la nuestra. Fern. Cab. La Gaviota.  
p. 174.

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#### NOTES ON

*Specimens of Early English*. Edited by the  
REV. RICHARD MORRIS, LL.D., Part I.  
Second Edition, Oxford, 1885.

This edition is in many respects an improvement upon the first. The notes and glossary have been brought into better harmony, most of the misprints of the first edition corrected, and many words and phrases more fully and accurately explained. But many of the old mistakes still remain, and not all the changes are for the better. In the following I wish to point out some of these, taking up first the specimens of the Midland dialect.

#### FORMULUM.

In the introductory note, the new ed. by Holt, Oxford, 1878, should have been mentioned. Cf. also the following articles: "Eng.

Vowel Quantity in the 13th and 19th Centuries," by Prof. Hadley, Trans. of the Amer. Philol. Assoc. for 1871, 65-107. "The change of *p* to *t* in the O.," by F. A. Blackburn, Amer. Jour. of Philol. III, 46-58. "Über die Quellen des O.," by G. Sarrazin, Engl. Stud. VI, 1-27. "Nordische Lehnwörter im O.," by Erik Brate, P. & B. Beitr. X, 1-80; cf. 580-86. On the doubling of consonants in the O., cf. articles by Trautmann, Anglia VII, Anz. 94-99; Effer, ibid. 166-99; Trautmann, ibid. 208-10; also the article by Brate, referred to above, pp. 1-4, 580-84.

L. 976, *kepenn*, in this connection, means "to care, have regard." On the etymol. of the word, cf. an article by Kluge, P. & B. Beitr. VIII, 537-9, who objects to the customary derivation of *keep* from A. S. *cýpan*, Goth. *kaupjan*, and traces it to a form *\*kôpjan*. This etymol. is strengtened by the Norse *kôpa*, "to stare, look intently," etc.—*strenncless* (l. 1095) is a concrete noun; cf. Prompt. Parv., where *strencl* or *strenkyl* is defined as *halywater spryngelle*, *halywater styk* (stick).—*forrgilltedd* (l. 1463) means "become guilty."—*toskeggedd* (l. 1498) is no doubt connected with A. S. *to-sceran*, "to separate;" for references see Leo (s.v. *to-scyran*) and Wright's A. S. & O. E. Vocab. (s.vv. *toscerede*, *toscered*).—*æddmodnesse* (l. 1515) means "mildness" when referring to God.—*læn* (l. 1518) means "reward," as defined in the first ed.; A. S. *lean*, Goth. *laun*; *ð* in the O. corresponds regularly to A. S. *ða*. L. 1548 is a case of poor editing. The first or third word should be struck out, being superfluous both for metre and sense. The same applies to l. 1566; cf. Holt's ed. II, 352.—*biggenn* (l. 1611) means "to build, dwell;" cf. Norse *byggja*, Dan. *bygge*, N. Eng. *big*.

#### A BESTIARY.

L. 244, *ilkines* (misprinted *ilkenes* in the gloss.) M.\* explains as = *ilk-kines* = *ilkes-kines* (or *kinnes*); cf. Dan. *alskens*, of every sort.—*beren abuten* (l. 263), M. transl. by "about the barn."

#### GENESIS AND EXODUS.

Same extract in M.'s *Älte. Sprachproben*, I. 75-90. More use might profitably have been made of M.'s excellent notes. The following

\*M. — Mätzner, L. — Lumby, W. — Wissmann, K. — Kölling, Str. — Stratmann, Z. — Zupitza.



articles will be found useful. "Ist die alte. 'Story of G. & E.' das Werk eines Verfassers?" by Fritzsche, *Anglia* V, 43-90. "Zu der mitte. 'Story of G. & E.," by K., *Engl. Stud.* III, 273-334. "Richard Morris, The Story of G. & E.," by Dr. Schumann, *Anglia* VI, 2, 1-32. Also a dissertation entitled "Über die Sprache der alte. Story of G. & E.," by Hilmer, *Gymnasialprogramm*, Sandershausen, 1876.

Lines 1913 and 1914 I translate: "He desired that he (Jacob) should so educate them," etc.; for this use of *ten* cf. *forðteh*, I, 49.—*it*, in ll. 1920, 2109, is said to be used "pleonastically," and the remark answers well enough for l. 1920; but it is not true in regard to ll. 2109, 2128, where *it* is used for the pl. *they*; cf. Morris's ed. p. XXV, and M.'s note. On *sen* (l. 1923) cf. note by M. On ll. 1991 ff. cf. note by K.—*me ðhugle* (l. 2064) is not = *ðogte*.—*agle* (l. 2090) means "money, wealth," as defined in the first ed. and by M. On *ðrist hem*, etc. (l. 2110), cf. notes by M., Schumann, and Fritzsche.—*bicam* (l. 2148) cannot be the pp. M.'s translation ("anders ist es nun als früher geschah") is no doubt correct. Line 2168 means "he pretended as though he knew them not;" cf. M.'s note.—*ðor bi-foren* (l. 2216) I take in a local sense, "there before, at the top" (referring to the mouths of the sacks).—*Wex derðe* (l. 2237) means "famine grew, increased." In l. 2242 M. supplies *ic*, which is the more common form of the pron. in this poem. In the note to l. 2254, strike out the word *still*. M. proposes in l. 2263 to read *ðe stiward*. Unless *sikerlike* (l. 2319) belongs to the quotation, M.'s transl. ("securely, with confidence") seems the correct one. Line 2321 means "let us be driven back, etc.,"; there is no reference to any earlier state of slavery. If *timen* (l. 2361) is connected with Icel. *tíma* (A. S. *getíman*, "to happen") it has nothing to do with the later Eng. *teem*, *beteem*, as a glance at the article referred to in Skeat's *Etymol. Dict.* plainly shows. M. translates: "might he (they?) prosper, thrive, um Joseph's willen möchte er, der Vater (oder möchten sie) gedeihen, Glück haben. *Timen*, sonst 'sich ereignen,' kommt in der hier passenden Bedeutung noch öfter vor: Israel hadde hegere hond, and *timede* wel 3391." Lines 2371 and 2372 I render: "An equal number besides he commanded to be at the will

(or disposal) of his father;" put a period or semicolon after ll. 2370, 2373, and no mark after 2371, 2373. K. has correctly pointed out that Jacob's words end with l. 2406, and that the four following lines are an observation by the poet. Schumann suggests that in l. 2422 *offe* = *offe* = *of he*. In ll. 2479 and 2480 M. reads *here: dere*, on the strength of the singular *noman*. The rendering given in the notes of l. 2528 is hardly possible. M. would read: *God him helpe: wel he mot*, "may God help him: well he can" ("er kann es wohl").

#### HAVELOK THE DANE.

Besides the article mentioned in the notes, cf. "Erklär. u. Verbess. z. mitte. H.," by Z., *H. XIX*, 124 ff. "Zum H.," Z., *Anglia* VII, 145-55. "Verbess. z. H.," by Str., *Engl. Stud.* I, 423-25. "H. and the Norse king Olaf Kuaran," by Storm, *E. S. III*, 533-35. Also the dissertation "Über d. Sprach d. alte. Lay of H. the Dane," by Dr. F. Ludorff, Münster, 1873.

[*Athelwold's*], l. 339, should have been given as a note.—[*a*], l. 344, is unnecessary; the same applies to most of the words between brackets, as in ll. 420, 465, 498, 548, 634, etc. In l. 351 Skeat (in his ed.) puts a period after *so*. For the clumsy reading of l. 411, Ellis (E. E. Pron. II, 475) proposes *Swanborow*, *Helped her sister fair*: cf. his note. Z. shows (*H. XIX*, 126) that the introd. of *ne* in ll. 420, 548 is unnecessary. For the unsatisfactory reading of l. 456, Z. (*ibid.*) proposes *seiden he wituten more*; "*wituten more* ist ein beliebter flickwort d. mitte. dichter," etc.; cf. his note.—*bleik* (l. 470) is to be referred to O. N. *bleikr* rather than to A. S. *blæc*.—*bere* (l. 490) is superfluous, being imitated from l. 488.—*of ful strong line* means "of very strong flax;" see Skeat, *Etymol. Dict.* (s. v. *linen*).—*go thu binne* (l. 584); cf. Scotch *but and ben*. On l. 594 see note by Z., *Anglia* VII, 146.—*grundlike* (l. 651) has nothing to do with *grind*; it was correctly defined in the first ed. as "heartily (lit. groundlike)."—*sond* (l. 708) means "sand," as defined in the first ed. and in Skeat's ed. A. S. *sund*, "sea," would at this time have been spelled *sund* or *sound* (the vowel being long), not *sond*.—*god seyl* (l. 711) I take to be plural.

## KING HORN.

On the works of W. referred to in the notes, cf. reviews by Stimming, Engl. Stud. I, 351-62; Str., E. S. V, 408-9, and K., E. S. VI, 153-57 (the latter especially good). Cf. also "Stud. z. K. H.," by W., Anglia IV, 342-400, and "Zur mittele. Wortbetonung," by the same author, Anglia V, 466-500, a criticism of Schipper's treatment of the metre of K. H. in his Engl. Metrik, to which S. replies in Anglia V, Anz. 88-111; cf. also "Zur alt-u. mittele. Verslehre," by Trautmann, ibid. 111-130. According to L., M., and W., K. H. is very likely not a transl. of the French romance of Horn and Rimenhild, but both the Fr. and Eng. versions extant probably go back to an older Eng. original now lost.—*bi weste* (l. 5) means "in the west." Put a comma after *born* (l. 10) and take the following *birine* and *bischine* as infinitives depending on *migte*. W. thinks *bi* in l. 11 is imitated from l. 12, and *upon* in 12 from 11. Put a comma after l. 20; other examples of bad punctuation are ll. 203-10, 365, 396, 397, 1002, etc. M. regards *mannes* (l. 21) as the gen. pl.—*smite* (l. 52) I take to be in the inf., depending upon *gunne*; the pret. pl. *smite* would not rime so well with *grife*.—*yfelde* (l. 54); both sense and metre favor the transl. *felled*, although L., M., W., and Str. take it to be = *yfelde*, "felt."—*isene* (l. 92) is not the inf. "to see."—*stere* means the same in l. 101 as in l. 1397, "a boat, ship;" cf. M. & Str. (suppl. to dict.); *to stere* cannot be an inf. after *most*.—*wo* (l. 115) is a noun or adv., as shown by *him* in the next l.—*in þe londe* (l. 126) means "in the land." For *hei* (l. 151) the other MSS. have *he*.—*wise* (l. 237) means "guide, direct" (L., M., W.).—*wonde* (l. 337); note and gloss. at variance as to tense.—*wrope* (ll. 348, 1232) M. transl. by "fearful;" see his note.—*tene* (ll. 349, 683) means "harm, injury."—*biwreie* (l. 362) is the 3 p. s. subj. and means "betray, denounce" (M.).—*recchecche* (l. 366)—*recche ihc*, *ihc* being the regular form of the pron. in this poem.—*bifalle* (l. 420) means "become" (M.).—*iwent* (l. 440) means "turned." The note to l. 533 says "*time* is here a dissyllable;" is it not always so in Early Eng.? The note to ll. 537-8 is meaningless.—*god* (l. 589) should be *gode*; so all the MSS.—*bi þe laste* (l. 616) means "at least" (M., W.); this passage is wrongly re-

ferred to on p. 288, n. 9.—*wile* (l. 643) means "will" (L., M.) or (if for *while*) "trouble, mühe" (W.).—*to knowe* (l. 670) does not mean "to be acknowledged" (note). Line 676 I transl. with Str. (E. S. V, 409) and K. (ibid. VI, 155), "And H. wept secretly,"—*mode* and *murne* (l. 704) are adjectives meaning "angry and sorrowful" (M.); note and gloss. at variance. On *gerne* (l. 705) note and gloss. disagree. Line 761 means "The wind stood, i. e. blew (from a favorable quarter) for him;" cf. Lay. II, 437, ll. 8-9. On l. 800 cf. Grimm's Rechtsalterthümer 152-4, and notes by M., W., Stimming, and especially by K. (E. S. VI, 156); *tak* in this l. and in ll. 1066, 1111, 1141, etc. means "to hand, give." For *ho* (l. 885) the other MSS. have *he*. Line 914 means "who sits on the loft;" cf. K. (E. S. VI, 155): "*loft* heisst nicht luft, höhe, sondern genau wie das altn. *loft*, auf welches es zurückzuführen ist, ein hoch gelegenes gemach."—*þrowe* (l. 981) means "throw," which appears plainly from the reading of the other MSS. Line 995 means "he acknowledged, owned;" the many examples quoted by M. make this meaning certain.—*spuse* (l. 1007) means "husband." With *droge* (l. 1018) and *draze* (l. 1309) cf. "withdraw."—*of a brun* (l. 1134)—"of a brown one," i. e. "horn;" cf. the excellent note by K. (E. S. VI, 156).—*nelle ihc* (l. 1143)—"I will not have;" cf. l. 1312.—*preie* (l. 1251) means "crowd, company" (M., W.); the examples quoted by M. establish this meaning without doubt.—*wunder* (ll. 1267, 1464) means "crime, scandal, etc.;" cf. note by M.—*clenten* (l. 1413) I take to be for *clengten*, from *clengen*, here used in the neuter sense "to cling, embrace;" see Str. and M. (s. v. *clengen*). Skeat, in his Etymol. Dict. (s. v. *clench*) has confounded *clengen* and *clenken*.—*mode* (l. 1439) means "grief;" cf. Icel. *móðr*, which, besides "anger," also means "moodiness, heart's grief" (Vigf.). M. and W. propose to read *barnage* instead of *homage* (l. 1535).—*trewage* (l. 1536) also means "homage, fealty."

In the ed. of this poem, readings of the other MSS. have been too freely introduced in cases where there was no need of change; cf. ll. 86, 192, 194, 241, 264, 288, 335, 344, 352, 370, 393, 420, 435, 448, 449, 469, 606, 683, 686, 705, 706, 729, 730, 858, 965, 966, 1010, 1034, 1090,

1173, 1174, 1186, 1201, 1217, 1219, 1279, 1281, 1347, 1348, 1417, 1437, 1438, 1490, etc. It would have been better to have kept more closely to MS. C, or else to have prepared a critical text like W.'s. In a future issue I expect to take up the remaining specimens.

ALBERT E. EGGE.

#### WITH NOTES.

The usefulness of a text in a foreign language designed for class-room work is materially increased or diminished by the quality of the accompanying expository notes. What these notes should be depends upon circumstances. If the text is designed for beginners, it is manifest that exposition should concern itself with elementary matters of idiom and construction. If, on the other hand, the text is for the use of pupils of a more advanced standing, a knowledge may be taken for granted of the ordinary idiomatic use of words and the customary syntax. If the learner already has a fair reading knowledge of the language of the text, points of syntax may be omitted altogether from the notes (not, of course, from the class-room) and they may be restricted to matters connected with the proper understanding of the text; as, for instance, local, personal, or historical allusions, or words used in a special sense.

What notes should be depends, again, upon the inherent character of the text selected for interpretation. For elementary work a text should be taken not merely simple in idiom and construction, but as free as may be from that unfamiliar local coloring possessed, to a greater or less extent, by all foreign literature. In other words, a beginner should be given, for instance, Grimm's or Andersen's *Märchen* to read, in preference to a modern comedy. The only notes then possible would be upon idiom and construction; but the fuller they were and the more completely they elucidated the text, the better would their purpose be fulfilled. Under no circumstances and even if all the difficulties were explained away, should such a text as *Egmont* be put into the hands of an elementary class, as was done in a case that recently came to the notice of the writer. In the texts subsequently used the notes, aside from their syntactical character, will neces-

sarily, to an important extent, depend for their nature upon the text itself. If the text is an historical drama like *Wallenstein*, the notes will be, in the main, of a different character from those demanded by *Faust*. *Nathan der Weise* will, necessarily, require an explanatory apparatus differing materially from that of the *Laokoon*; and a modern *feuilleton* will necessitate something different still.

What the notes accompanying a text should be is dependent, accordingly, both upon the text itself and the purpose for which it is designed. In any case, they should offer a scholarly explanation of the real difficulties of the text; and whether literary, historical, etymological, or syntactical, they should be thorough and exhaustive. Viewed in this light, the efficiency of the notes attached to a large proportion of both American and English editions of foreign texts designed for the class-room is more than questionable. One of the most potent results of the use of notes is that they tend to produce a scholarship upon a level with themselves; and, accordingly, one of the greatest evils of superficially made notes is that, unless a corrective be most carefully applied by the teacher, they foster the inexactness fatal to efficient work. With the present conditions of scholarship, there is no excuse for the half-made notes that are crowded into the back pages of many of our most popular texts. Loose readings, hit upon as the easy solution of an idiom, are the most frequent of all, as they are the most pernicious; classical scholarship would not tolerate carelessness in an ancient work; there is every reason why it should not occur in texts of more recent origin. In the case of a simple idiom in all but a beginner's text there is, most usually, no necessity for notes at all: the dictionary will readily clear up the difficulty, if it exists, and to the dictionary such cases should be relegated.

About the use of the dictionary, a word is in place. The value of a special vocabulary to a modern text, it seems to me, is doubtful. Texts designed for classes of beginners may, perhaps, be furnished at the end with a vocabulary to the profit of the learner, who is not yet able to discriminate at all between the different meanings a word may assume. A student



should, however, be required, as soon as possible, to consult the dictionary for the meaning of a word. In so doing he will not merely exercise his faculty of discrimination in selecting, from among those nearly synonymous, the correct meaning demanded by the context; but he will unconsciously at the same time widen his vocabulary and his knowledge of the capabilities of the language. A special vocabulary is apt to make the work of translating wholly mechanical; and not only that, but it tends to make a word recognizable from the context alone—to make it the member of a phrase, and not a real entity which may be used apart and in other combinations. It is not to be inferred from this that single words are never to be glossed. If a word is used in the text that is not to be found in the dictionaries ordinarily accessible, then it is the special province of the notes fully to explain its meaning. The same is true of a word coined by an author to suit a special need, or of a word used for the occasion in a certain specific sense different from the ordinary.

Usually, in the selection of a text for translation, not enough stress is laid upon this matter of notes. If it is objected that French and German Texts with well made notes are not always at hand, it is easy to refer to the familiar law of supply and demand which will operate here as well as elsewhere—if little is required, little will be furnished. At certain stages in teaching a foreign language the fitness or unfitness of the notes should determine, to no small degree, the advisability of adopting or of refusing to adopt a text into school or college. It is not forgotten in making this statement that the teacher is supposed to be a live commentary, not only upon the text itself, but upon everything connected with it. Still, direct advantages may be gained and no end of time saved, and very profitably saved, by taking advantage of the information ready at hand in notes carefully compiled by some one who has made a special study of the author and his work—and only a person with these qualifications is capable of performing successfully the difficult task of editing a foreign text.

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#### THE ANGLICIZATION OF MACAULAY'S VOCABULARY.

In his charming biography of Macaulay, Trevelyan discloses many interesting facts regarding his uncle's literary methods and standards. Among other things, it is made clear that Macaulay himself believed that the style of his later writings was greatly superior to that of his earlier contributions to the *Edinburgh Review*. Writing to Napier in 1847, Macaulay says: "My collected reviews have succeeded well. . . . There are few of them which I read with satisfaction. These few, however, are generally the latest, and this is a consolatory circumstance. The most hostile critic must admit, I think, that I have improved greatly as a writer. The third volume seems to me worth two of the second, and the second worth ten of the first."

In chap. XIV of the Biography, Trevelyan writes thus: "During the later years of his life, Macaulay sent an occasional article to the 'Encyclopædia Britannica'. . . . The articles in question are those on Atterbury, Bunyan, Goldsmith, Doctor Johnson, and William Pitt. . . . Compact in form, crisp and nervous in style, these five little essays are everything which an article in an encyclopædia should be. . . . Macaulay's belief about himself as a writer was that he improved to the last; and this question of the superiority of his later over his earlier manner may securely be staked upon a comparison between the article on Johnson in the *Edinburgh Review*, and the article on Johnson in the 'Encyclopædia Britannica.' The latter of the two is, indeed, a model of that which its eminent subject pronounced to be the essential qualification of a biographer."

It is certainly significant that the improvement in Macaulay's style was coincident with the substitution of English words for those of foreign derivation. The second article on Johnson was published in 1856. By this time Macaulay must have looked back upon the sonorous Latinized diction of 1831 as labored puerility.

The following calculations will exhibit the nature and extent of the change which had taken place between 1828, when the Essay on History was contributed to the *Edinburgh*,

and the date when he composed the second article on Johnson. The classes of words excluded from the computation are the six categories designated in the paper on De Quincey, in the February number of MODERN LANGUAGE NOTES. The number of words examined is 5,000 from each essay.

#### ESSAY ON HISTORY.

##### A—PROXIMATE DERIVATION.

	No. of Words.	Percentage.
French.....	2,599	51.98
Germanic.....	1,566	31.32
Latin.....	774	15.48
Greek.....	38	.76
Celtic.....	16	.32
Romance Languages ex- clusive of French....	7	.14

##### B—ULTIMATE DERIVATION.

	No. of Words.	Percentage.
Latin.....	2,939	58.78
Germanic.....	1,606	32.12
Greek.....	400	8.00
Celtic.....	26	.52
All Romance Languages...	20	.40
Slavonic.....	4	.08
Oriental.....	4	.08
West Indian.....	1	.02

#### ARTICLE ON JOHNSON.

##### A—PROXIMATE DERIVATION.

	No. of Words.	Percentage.
French.....	2,177	43.54
Germanic.....	2,099	41.98
Latin.....	630	12.60
Celtic.....	41	.82
Greek.....	31	.62
Romance Languages ex- clusive of French....	11	.22
Oriental.....	11	.22

##### B—ULTIMATE DERIVATION.

	No. of Words.	Percentage.
Latin.....	2,489	49.78
Germanic.....	2,128	42.56
Greek.....	259	5.18
Celtic.....	54	1.08
All Romance Languages...	32	.64
Oriental.....	31	.62
Slavonic.....	7	.14

In the former essay, Macaulay employed 1,491 words of Old English origin; in the latter, 1,949,—a gain of 9.16 per cent. This corresponds nearly to the difference between the Germanic (ultimate) of the earlier and that of the later period (10.44 per cent), the other factors remaining substantially unchanged, with the exception of Scandinavian, which shows a gain of 1.28 per cent. Latin (ultimate) recedes in nearly the same ratio as Germanic encroaches, the loss being 9.00 per cent, French (proximate) corresponding very closely, with a loss of 8.44 per cent.

Referring to the paper on De Quincey, it will be seen that he uses 41.13 per cent of native English words; in the Essay on History, Macaulay uses 29.82 per cent, and in that on Samuel Johnson, 38.98 per cent. De Quincey is therefore more Anglican than Macaulay at his best, a conclusion quite borne out by the percentages of De Mille, which are 82 and 76 respectively.

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#### THE OATHS OF STRASBURG.

L. CLÉDAT (*Revue des Langues Rom.* Oct. 1885, pp. 309-10) proposes to read *et in aiudha* [*li*] *er in cadhuna cosa* "et je lui serai en aide en chaque chose" instead of *& in aiudha & in cadhuna cosa* "et en aide et en chaque chose" changing thus *&* into *er* (Lat. *ero*) and adding *li*. I cannot approve of this emendation for two reasons especially:

1. The passage would now read thus: *si salvarai eo cist meon fradre Karlo, et in aiudha er in cadhuna cosa, sicum per dreit son fradra salvar dist.* Thus the first clause "*si salvarai eo c. m. fradre K.*" is separated from its complement "*si cum p. d. son fradra salvar dist*" by a whole clause, which introduces a new idea and which has no similar complement. Such a construction would hardly be accepted if it were the reading of the unique manuscript. I prefer therefore to regard, according to the manuscript reading, *si salvarai .... cadhuna cosa* as one sentence and *et in aiudha et in cadhuna cosa* as an adverbial attribute to *salvarai eo*.

2. The German text confirms the reading of the manuscript and this is of some weight as the German Oaths follow closely the French



text. It is true, the words *et in aiudha et in cadhuna cosa* are not in the corresponding German passage, but as they are only an unnecessary attribute of the verb *salvar*\* (unnecessary, because *salvar* taken in its general acceptance is synonymous with *salvar in cadhuna cosa*) their omission is of no consequence. It is quite different when we read with Clédat *et in aiudha et in cadhuna cosa*. Then this attribute which could be left out has become a new clause conveying a new idea. The supposition that a whole sentence of the French Oath could have been omitted in the German text, is something I cannot admit.

After these objections I think it unnecessary to insist upon the graphical difficulties (which are greater than M. Clédat intimates), and upon the fact that his correction makes another emendation necessary, namely, the insertion of the pronoun *li*.

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*A History of German Literature*, by W. SCHERER. Translated from the third German edition by MRS. F. C. CONYBEARE, edited by F. MAX MÜLLER. New York, 1886. 2 vols. 12mo. Charles Scribner's Sons.

The reviewer may well feel satisfaction and pleasure in undertaking his office on the present occasion. The long felt want of a good history of German literature in English has finally been met by an excellent translation of the best work now existing in the German language.

The marvellous success of Prof. Scherer's book in Germany has been well deserved. It had to compete not only with works of long standing and good repute, but also with those literary picture-books which have recently become so fashionable. The fact, however, that within four years four editions have been called for is sufficient proof of the principal merit of Scherer's work: its originality.

A reform in the method of writing the history of literature was very much needed. The manufacturers of those books which annually crowd the German market borrowed not only the ma-

terial but the form from their great masters: Gervinus, Koberstein, Wackernagel, and Kurz. But these, though priceless treasures for the student and investigator, do not meet the present requirements of historical science. History written with political or religious tendencies is scarcely scientific, nor will the scientific compilation of facts be called history. If the history of literature deals with the ideal life of a nation as reflected in its poetry, if the laws of historical investigation must be applied to represent this, then it seems almost obvious what method is to be followed. We do not look for a careful, chronological enumeration of all the documents, as we find it in Koberstein and Kurz, for that may be left to the notes; we do not care merely for the brilliant but disconnected reflections and criticisms of a powerful mind like Gervinus; we want an *organic representation* of the national poetic development. For in spite of rise and decline in the poetical history of a nation, the true historian believes in development, and although he cannot account altogether for the sudden appearance of great poets, he will not yield, like Vilmar, to the superstitious belief in the miraculous powers of genius.

Prof. Scherer is especially called to write a history of literature. Long ago he was known as an excellent philologist trained in Lachmann-Müllenhoff's school, and we can see by numerous acute observations how much benefit he derives from his philological knowledge in the way of throwing light upon his subject. A number of monographs, giving the results of his researches in different periods of German literature, have provided him with the knowledge of detail necessary for the historian who disdains to copy his predecessors. The author commands a charming style, which, though at times somewhat too journalistic, appeals to the wide circle of the educated. For, unlike some of his anchoretic colleagues, he is aware that science, unless brought into connection with national life, becomes Alexandrianism, and life without science ends in barbarism. And above all Prof. Scherer is endowed with the gift that places the historian next to the poet. He knows how to penetrate the spirit of a period as well as that of an individual, he understands how to find the secret connection of movements and motives back of

\*The German word for *salvar* is *haldan*; both mean "to sustain" and not "to defend" as M. Clédat has it.

the literary phenomena, and he has the power of representing that organic unity thus attained, which, to our conception, is the highest aim of historical art.

The danger of subjectivity, of course, is not excluded, and we do not think that Scherer always escapes it. But, as a whole, his picture of the literary development of the German nation comes nearer to the truth than any one heretofore given.

The arrangement and grouping of the vast material displays from the outset the masterly skill of the author; we gladly observe that in this he was led by intrinsic and artistic rather than by arbitrary motives. Each chapter, representing some greater or minor movement of ideas in the different periods, adds to the compactness of the picture and enables the reader to penetrate and overlook with the author the whole development. While thus following the leading ideals, he distributes light and shade in a truly artistic manner, either by leaving out unimportant documents or by calling attention to literary phenomena hitherto considered of no account. He spares the reader, for example, an enumeration of the endless clerical literature of the 11th and 12th centuries; but he carefully treats the nun Hrosvitha as the first dramatist in the Germanic world, and "Ruodlieb" he justly calls the first document of real fiction in Europe.

Closely connected with his art of shading is Scherer's literary criticism. It is obvious that we must not expect long, critical explications in a handbook like this. Important works like the *Nibelungenlied*, *Gudrun*, *Percival*, *Werther*, *Wallenstein*, etc., receive a proportionate attention, and we cannot, in this respect, accept the groundless remark to the contrary by an English reviewer. The science of æsthetics has been cultivated in Germany more than anywhere else, each school of philosophy producing its own æsthetical code. Prof. Scherer, while accepting their permanent results, has fortunately kept himself free from any narrow philosophic standpoint. Nor was he impelled to do so by political or religious tendencies. His criticism, on the contrary, is founded upon a deep insight into the nature of poetry and the poetical art.

On various points we cannot agree with the author. His adherence to the somewhat

antiquated theory of Lachmann in respect to the origin of the *Nibelungenlied* seems to be rather a tribute of respect to his teacher Müllenhoff than in harmony with his own general conceptions. The criterion of the inequality of the different "Lieder" might be applied with equal justice to "Faust," if 800 years hence all accounts of Goethe should be lost. A more careful treatment of the development of German prose and the influence of the guild of the "Schreiber" upon it, would certainly have been an improvement to the work. We should wish further the picture of Schiller to be more in keeping with that of Scherer's favorite, Goethe. We also miss a careful analysis of Schiller's philosophical and æsthetic essays, without which his poetry can hardly be fully understood.

While our scientific convictions, however, may differ from Prof. Scherer's in minor points, we must acknowledge the justice with which he speaks of the foreign influence upon German poetry. It is a peculiar feature in the literary development of the German mind that it often too willingly yields to strange authorities, sometimes even losing its own independence. But the time of apparent imitation is mostly a time of assimilation to its own deep nature, which finally produces a regeneration of foreign ideas in distinctly German forms. The influence of French models upon German mediæval poetry is just as much proof for this assertion as the long study of the ancients with its result of a second great "Renaissance" for the German classics of the last century. How deeply transformed appears Rousseau's idea of nature in Germany, and how much more was German poetry affected by the idea of "Volkspoesie" originally derived from England!

Gratefully acknowledging the various influences of other nations, Prof. Scherer pays thankful tribute also to the silent coöperation of noble German women in the poetic development of the nation. Those who adopt the Romance ideal of the cavalier as that of the only relation of man to woman, will be amazed at the rôle which the German woman plays in the Teutonic mind from Tacitus to our present time. And a deeper study will perhaps reveal to them treasures of feeling and poetry, sometimes unshapely, but always healthy, such as may even surpass the sentimentality and heartlessness

often concealed behind perfect forms. It is the purifying, the ennobling, the ethical influence of woman upon man and literature, which Scherer justly assigns to all the great periods of German literature.

The name of Prof. Max Müller vouches for the smooth and excellent translation of Mrs. Conybeare.

As the German language and literature are destined to be studied more from year to year, an attractive and trustworthy guide like this will prove of the greatest value. No real student of German literature should be without Prof. Scherer's master-work.

JULIUS GOEBEL.

*Syntaktische Eigentümlichkeiten der Umgangssprache weniger gebildeter Pariser* beobachtet in den Scènes populaires von Henri Monnier. Inaugural Dissertation von JULIUS SIEDE, Berlin. Mayer & Müller, 1885. 8vo, 66pp.

The citizen of the United States enjoys exceptionally good advantages for linguistic communication with his compatriots; for whether he go north, south, east or west, he finds about the same language spoken. Some little local coloring will be observable, which will take the form of peculiarity of intonation, broadening of vowel-sounds, drawl in pronunciation, and here and there words peculiar in themselves or peculiar in their special local use. We can not be said to have clearly defined dialects of American English; nor is it probable that we shall ever have, as our railroads, telegraphs, newspapers, above all our common school system, which carries the same vernacular into every household of the land, produce and keep up such a homogeneity of thoughts and interests in the whole mass of our population that the isolation necessary for dialectic growth will never exist. But there is a monster, which is looming up on the body linguistic and against which we need to be on our guard, namely, *slang*. Its proportions, at present, are comparatively small, but it is gradually creeping into our newspapers, books and periodicals, into the theatres, courts of justice, drawing-rooms, colleges, nay, even into our pulpits, and if we do not draw the lines a little more rigidly, we shall have to exclaim, as did Dumas, a few

years ago, under like circumstances, of the French language, *la langue anglaise est bien malade*.

"La langue française est bien malade" are not the mere words of a disgusted priest; they are literally and deplorably true. One who has been brought up, so to speak, on the language of the classic authors of the last and the preceding centuries, will often find himself sorely puzzled in the French capital of the present day, whether he be in the restaurants and cafés of the *Quartier Latin*, at the *Comédie française*, or in the best society. The "langue verte" is spoken everywhere and by almost every body. An enterprising restaurateur, some time ago, created no little sensation, and doubtless a considerable increase of trade, by displaying a placard containing, not *aquí se habla español*, or *English spoken here*, but *ici-caille on jaspine bigorne*. Sardou calls this monster the language of the future, and Francisque Michel, in his "Etudes de philologie comparée sur l'argot et les idiomes analogues," declares, he has no doubt but that it will eventually wholly usurp the place of the now fast becoming obsolete French proper. While this is surely going much too far, we must confess the statement is not without a strong basis of justification, when we find the most influential newspapers and the works of many of the best authors, not to mention Zola and his great train of naturalist followers, interlarded with argot.

The introduction of argot into literary works is doubtless traceable in no small degree to the influence of such writers as Balzac and Eugène Sue; for while their illiterate characters do not as a rule *dévident le jars*, still they speak a language not by any means classic, but in keeping with their social position. The Romanticists, with their exaggerations and license, tended strongly to bring classic form and elegance into disrepute; and it was but natural that the comic writers should go a step farther and admit into their plays, from the popular jargon, words and phrases that were capable of producing such striking effects. Whether these conjectures (for I give them only as such) be true or not, it is certain that by the middle of the present century slang had made such inroads into theatrical literature, that a vigorous outcry was raised against it, and Napoleon's secretary of state (Achille Fould), who had under his sur-



veillance the theatre, felt called upon to interfere and the result was the issuance of his famous decree, forbidding the representation of pieces infected with argot. The current, however, was too strong to be turned even by ministerial edicts and nothing came from the order.

*Argot* was originally the language of thieves and certain guilds, who desired to communicate with each other without being understood by the uninitiated, and arose in the natural way followed by all language growth. Did we wish to study it in its beginnings, we should find that like processes here as elsewhere had operated in the production of like results, but of course no such investigation can be entered into here. Beginning in the lowest strata of Parisian society, among the *chevaliers d'industrie* and the *voyoucrates*, it spread to the *demi-monde*; thence to the green-rooms of the theatres was an easy step, as at Paris, probably more there than anywhere else, actress is only to often synonymous with *fille de joie*. Access to the stage furnished the best possible credentials for introduction to the *grand monde* and the higher forms of literature, and thus the *voyoucrate* has become an *aristocrate* by a natural process of evolution.

The great prominence attained by the *langue verte* has naturally called forth many treatises on the subject, and for the benefit of those who may wish to inform themselves more definitely in regard to this in many ways unique language phenomenon, I here set down some of the most important: Ch. Nisard, *De quelques parisianismes populaires* (Paris 1876); Alfred Delvau, *Dictionnaire de la langue verte*; Lorédan Larchey, *Dictionnaire historique d'argot* (Paris 1881); Lucien Rigaud, *Dictionnaire d'Argot moderne*; Césaire Villatte, *Parisismen* (Berlin, 1884, Langenscheidt). The novels of Emile Zola, especially the earlier ones (*L'Assommoir*, *Nana*, *Pot-Bouille*, etc.) will furnish ample specimens of *argot en action*. They can be easily read by the aid of Villatte's excellent little book above mentioned.

Siede's dissertation forms, in some respects, a valuable addition to the philological literature of the popular speech of Paris and its environs. In 1846, Henri Monnier published a work entitled: *Scènes populaires dessinées à la plume*, a second edition of which, but slightly altered, appeared in 1879 (Paris, E. Dentu).

These volumes furnish Siede the material for his treatise. This circumstance implies that his work can lay no claims to completeness and otherwise affects his conclusions, in that they are based on language reported by a man who had no scientific interest in appearing as a faithful exponent of the popular speech. In all countries certain authors essay to produce characters speaking an idiom suitable to their humble position in life, but seldom with any degree of success. It is usually a manufactured jargon, conspicuous for its inconsistencies and impossible phonetic changes. Instance Brother Gardner of the Limekiln Club, who, while he has many good things to tell us, delivers himself in a language as far from the negro dialect as it is from English proper; and even Mr. Harris, who has come nearer in Uncle Remus to giving us the genuine article than anything that has yet appeared, allows the old man to fall into inaccuracies which any one who has been brought up in a southern state, will easily recognize as such.

Siede, not being acquainted at first hand with the dialect which Monnier puts into the mouths of his characters, is unable to correct him when he goes wrong; still, whoever has paid attention to the speech of illiterate Frenchmen will perceive that the examples cited have, in the main, the genuine ring and may be safely trusted as generally showing the syntactical difference between the popular and the academic language. The noun of course receives little attention, as it concerns more particularly lexicography. A few cases only of difference of gender are mentioned, traceable mostly to earlier usage. The few adjectives and adverbs capable of synthetic comparison receive an additional comparison with the people: *plus pire*; a *n'va pas pu mieux non pu* (elle ne va pas plus mieux non plus). The cardinal is used for the ordinal: *Encore un, c'est l'trois*, instead of *troisième*, a phenomenon referable to the people's preference for shorter forms.—The pronoun comes in for the most thorough treatment, over 30 pages being devoted to it alone. Several forms suffer mutilation. *Tu* becomes *t'* before vowels; *il* and *ils* become *i* before consonants: *i se rend*; *i vont leur train*; combined with a preceding *que*, we have *qui*: *Qu'est-ce qui* (—qu'il) *vous a fait*? The first *e* of *elle* and *elles* may change to *a*: *alle est morte*; (cf. Molière's *Festin*

de pierre, which, by the way, contains many of the peculiarities indicated by Siede as belonging to the popular speech of the present day); but before consonants all after *a* may be thrown off: j'sais pas d'quel état qu'a sont(qu'elles sont). *Leur* appears as *leux* and *lui* as *li*. Two datives, one the so-called ethical dative, are of frequent occurrence: Qu'est-ce qu'elle te *lui* a fait? (cf. L'Assommoir, p. 126: Dis donc, tu n'es pas embarrassée, tu *vous* lâches ça; and p. 442. Ah bein! merci, tu *vous* pompes joliment ça). A strange anomaly is the confounding of *je* and *nous*, to be explained undoubtedly by the common confusion of the corresponding forms of the verb: j'sommes trois Francés; et vous voulez-t'y point que je nous trouvions malheureux (que je me trouve, etc.); j'ons évu l'malheur d'perdre nos (mes) deux femmes. The disjunctive pronoun at times takes the place of the conjunctive: *moi* vas appeler maman. (cf. the negro patois of Louisiana: *mo* va pas prété vous bâton pou cassé mo latête; and of Mauritius: *Li* fine vendé son coçon—il a vendu son cochon). It is a mistake however to say this is confined to children. *Leur* and *lui* appear as reflexives: C'est leurs femmes qui vont *leur* amuser (s'amuser); C'étaient pas lui non plus qui *lui* plaigñiont. On p. 26 Siede takes exception to the derivation of the abbreviated feminine demonstrative from *cette*, because it is "lautlich unmöglich, dass der Tonvokal zu Gunsten des unbetonten ausgefallen sein sollte. Vielmehr haben wir es hier mit einem der Volkssprache eigentümlichen Demonstrativum *ste* zu thun." I see no reason for this; because I have observed that where *cette* is properly tonic, it is usually not abbreviated: *cette* affaire est arrivée (pr. sèt aserètarivé); but dans c'te affaire, à c'te heure (pr. danstafèr, asteur), where *cette* is thrown back upon the preposition, forming one word with it and thereby losing its tonicity. Very peculiar is the use of the article with the demonstrative: c'est lui qu'a donné *les ceux* [ces oiseaux] qu'a madame.

The major part of the remainder of the thesis is given to the verb. Mention has already been made above of the confounding of certain forms with others: j'avons and the shortened *était*: j'ons for j'ai. Very abnormal is *équiont* for *étaient*: c'équiont d'la fine tarre qui n'y aviont point sa meilleure. The following show peculiarities that will explain themselves: depuis cinq heures

qu'ils se sont levés avec sa femme [i. e. lui et sa femme, referring back to *ils*] il n'avait rien pris; c'est moi qui s'trompe; c'est vous qui va être heureuse; j'm'attends à être aboyée; y faut qu'a save tout (il faut qu' elle sache tout); c'est le petit au menuisier qui m'a tombé; je t'en moque; je m'importe peu que tu tombes; elle a venue à Paris; dans tous les services que je suis été; il s'a ensauvé; vous ne vous a point gêné. The *passé défini* and the *imp. subj.* have almost wholly disappeared from the speech of the people, the *passé indéfini* and the *pres. subj.* having taken their places. Even amongst the educated it is considered pedantic to use the *imp. subj.* too frequently.

There are many other interesting features in Siede's dissertation, which must be passed by unnoticed. His first thesis on the back-cover: Es ist nicht wahrscheinlich, dass die franz. Volkssprache in syntaktischer Hinsicht einen bedeutenden Einfluss auf die Sprache der Gebildeten üben wird, is so much of a truism, that it needed no discussion. No language whose grammar has been once firmly fixed, is ever affected syntactically by the popular speech, as long as a moderately fair standard of culture is kept up by its people. The influence from this source will be only lexical.

SAMUEL GARNER.

Indiana University.

*On the Formation of the Plural in s in English.* By PROF. H. TALLICHET, University of Texas.

In Bulletin No. 2, of the University of Texas, Prof. Tallichet attacks the opinion enunciated by Latham, Marsh and others that "English was influenced by Norman-French, not only in its vocabulary, but also in its grammar." "He (Marsh) ascribes," says Prof. Tallichet, "to Norman influence: the periphrastic comparison of the adjective, the periphrastic genitive, the use of the preposition before the infinitive, and the formation of the plural of nouns in *s*. (*Lectures on the English Language*, p. 384)." The paper before us considers the last assertion only, promising an early investigation of the others. The author sets out with a truth which it would be well for all to bear in mind when tracing the influence which one language exerts upon the grammatical development of

another. I quote the entire passage: "But, is it not evident, on the other hand, that the grammatical influence of one cognate language upon another is of so delicate a nature that a student of language cannot be too guarded in his conclusions, and that nothing but the most incontrovertible *scientific* proof can warrant him in making assertions like the above? The only proof offered in this case is the mere existence of parallel forms in the two languages, and this cannot be considered satisfactory, for parallel forms have been found in languages that could not, by any possible chance, have ever come in contact with one another; how much more frequently, then, are we not expected to meet them in languages of the same family that have undergone, side by side, the transformation from the synthetical to the analytical stage." The proof adduced by Prof. T. to disprove this statement is conclusive. Not only the *a*-declension, as the advocates of French influence admit, forms its plural by the addition of *s*, but "all the masculine proper nouns declining strong, the greater number of nouns in *nd* from present participles—*freondas* and *feondas*, by the side of *frynd* and *fynd*,—nearly all the masculine nouns of foreign origin introduced and naturalized in Anglo-Saxon before the conquest: *abbod*, etc. Also the masculines in *i* and *u* frequently present similar forms. In other declension we have *falderas*, and even feminines, e. g. *sae-s* and *ae-s*." The consideration of the plural formation in Anglo-Saxon shows that plurals in *s* are the rule in the Teutonic branch whereas it is the exception in the Latin group (?). French influence must have first manifested itself in the vocabulary, but this is contrary to fact, as shown by Madden in his edition of Layamon. Even here the plural in *es* has encroached upon that of *en*, *e* (13th cent.). The French of the 14th century, however, presents the following scheme. Nom. sing. in *s*, acc. sing. in —, nom. pl. in —, acc. pl. in *s*. But in *Josaphaz*, *set Dormanz* and *Petit Plet* by Chardry, an Anglo-Norman trouvreur of the 13th cent. "*s* as sign of the nom. sing. is found but seldom, the plural is generally formed with the suffix *s*." Hence the author concludes that the influence may have been exactly the opposite. Whatever may have been the influence of the French

upon the substantives, it had none whatever upon adjectives. The results telling for the rejection of French influence are summed up as follows: (1) "Of the two branches of the Indo-European family the Teutonic had best preserved the *s* ending in the plural, while in the Italic the *s* had generally disappeared. (2) A large number of nouns in Anglo-Saxon and a majority of foreign naturalized nouns already formed their plural in *s* before the conquest. (3) At the beginning of the 13th century, when the vocabulary had not yet shown any marks of French influence, *s* was already the almost universal plural ending for nouns. (4) *s* did not become a plural ending in the Continental French dialects until the middle of the 14th century. (5) The adjective shows no sign of French influence. (6) Final *s* is generally silent in French, while it is generally sounded in English."

I venture to say that no scholar of the present day will doubt that the formation of the plural in English by the addition of *s* is the legitimate development of that tendency of declension early shown in all the Teutonic languages, nay it began even in Sanscrit, and is a well-known factor even in Greek and Latin, to pass from the other declensions (the *i*-, *n*- and cons.) to the *a*-declension. Latham died before the exact science of grammar had brought all these facts to light. Marsh was the first pioneer in America in the scientific study of grammar, and as such deserves the greatest praise; but even his most ardent admirers will not claim for him that thorough scientific knowledge which the later investigations have alone made possible. Those who have accepted their results merely, without original investigation of their own, detract rather than add to the authority of their masters. We must turn for confirmation or rejection of this theory to those who have made the matter subject of special investigation. Koch in his *Historische Grammatik der Englischen Sprache* does not once mention French influence in tracing the historical development of the Anglo-Saxon declensions through the Semi-Saxon, the Old and Middle English periods to the modern period where *s* has become the almost exclusive plural sign. Yet the whole inference of his logic is that this result was inevitable, even without the aid of foreign influence, though



the confusion caused by the Norman Conquest must have hastened it. The same may be said of Mätzner in his *Englische Grammatik*. In speaking of the genitive, however, (and the two cases are in most respects parallel), Mätzner says: "The sign of the genitive singular *s* originally belongs to the singular of masculine and neuter forms of the strong substantives. In English it was early transferred to all substantives in the singular, also to feminines. In this the English agrees with the Danish and Swedish, the former of which has nearly unified the declension of masculine and feminine nouns" (cf. Mätzner *Eng. Gram.* 1, 254). The silence of these scholars in regard to a matter of so great importance is a strong proof that they did not consider it necessary to resort to outside influence to explain what in itself was a legitimate result of the tendency of the language, especially observed in Anglo-Saxon, a tendency at work as far back as history carries us. I fear the idea of French influence originated on English (and American) soil and has found its only advocates there; it reminds us very much of the development of the genitive singular from the possessive pronoun *his*. And yet England has produced the most outspoken defender of the legitimate development of plurals in *s*. Oliphant in his *Old and Middle English* seems to have made it a matter of conscience to antagonize the idea of French influence wherever possible. In commenting on the Lindisfarne Gospels (950 A.D.) he says: "The genitive singular and nominative plural in *es* swallowed up the other forms. Thus we came back to the Aryan pattern in all but plurals like *oxen*. There is a wrong notion abroad that the German plural in *en* is more venerable than the English plural in *es*." (cf. examples *ibid.* 106). Again, p. 119 (1119 A.D.): "We should cast aside all the old notions about our grammar owing its debasement to the Norman Conquest. Rich Kent, though overrun with foreigners, held fast to the Old English endings down to 1340, long after the greater part of the land had dropped them; Yorkshire had got rid of many of her endings long before the Normans came. It was not these last conquerors that substituted the plural ending *es* for the old plural in *en*; this *en* with its genitive in *ene*, lasted until 1340 in Kent." Further on, p. 346: "Some say that

the French ending in *es* had great influence in making England adopt *es* for the plural ending of all her nouns; so far is this from the truth, that in the present piece the poet goes out of his way to alter the French *freres* into *freren*, the old plural form to which Southern England steadily clung."

Even a casual glance at Siever's *Paradigmen zur Deutschen Grammatik* will be sufficient to convince one that all the declensions of the German languages are fast assimilating themselves to the *a*-declension. If we remember, moreover, that not only the masc. *a*-stems, but also the masc. *i*-stems (they had already passed in the plural to the *a*-decl.) and the masc. cons. stems (like *faeder*, *seōnd*, *freōnd*) formed their plural in *as*, we cannot but conclude that the analogy of these Anglo-Saxon words would be far more powerful than French influence, especially when we add that the French itself was only in the transition stage from its older declension to the modern. If the truth be told, I believe that English exerted more influence upon the French plural in *s* than *vice versa*.

S. PRIMER.

College of Charleston.

*Kinder und Hausmärchen der Gebrüder*

Grimm, selected and edited with English notes, glossary and a grammatical appendix, by W. H. VAN DER SMISSEN, M. A., lecturer on German in University College, Toronto. Boston: D. C. Heath & Co., 1885. pp. text 65, total 190, 75c.

This book is intended as a first reader and a drill-book in grammatical forms and constructions, and its editor is confident that "the charming simplicity of diction and thought in these tales renders them peculiarly fit for beginners in the German language to read."

It surely is a prime requisite, but by no means a simple task to select such prose as will arouse the interest of the student and command his respect for the language he is studying. But whatever charm *Märchen* may have for very young children and for mature minds, youth usually finds in them little to enjoy and much to ridicule.

Moreover, one who has had experience in teaching German prose-composition knows

how difficult it is to correct the perverted ideas as to the use of words and constructions, that are acquired by students whose early reading has consisted largely of poetry and fairy-tales. Such a teacher will surely hesitate before putting into the hands of a beginner a book commencing: "Einem reichen Manne dem ward seine Frau krank."

But having chosen his material, the editor has, undeniably, treated it in an unusually satisfactory way. The notes and vocabulary are, on the whole, very good and must be of real use to the learner. Light is thrown upon difficult passages, and matters too often vaguely stated receive clear and scholarly treatment.

There are, however, one or two decided exceptions to this. In the vocabulary an attempt has been made to mark the accent, both primary (') and secondary (^). But while the accent is carefully marked on *Föder*, *Händler*, and scores of words as simple, the learner is given no assistance in the case of *Hundegebell*, *Abendbrot*, *glücklicherweise*, *allerlei*, *Almosen*, and many as puzzling. Compare moreover such markings as *auseinandertun* with *Föueränmachen* and *Frühjahr* with *füchsroth* (but *rot*) and *Frühjahr*. What learner, seeing *daheim* accented on the last syllable and *dafür*, the word just above, unaccented, would not infer a difference between the two? With the exception of a few *ü*'s, no umlauts are accented; and while some pages have nearly every word accented, others have none and the seven pages from *jemand* to *mit* are favored with but three accents.

Furthermore, in the notes and more especially in the glossary of this book, there is not a little material whose only value is such as it may possess as curious bits of information. We are told, for instance, that *I* is "the ninth letter of the alphabet and the third vowel"; *angst* is stated to be "an adjective, indeclinable, incomparable, and used only as a predicate," and, to crown all, its one syllable is accented.

Under *Stube* is given "dim. *Stübchen*, n. [hence "*Stoup*", from the Dutch]." The *Stübchen* that is the diminutive of *Stube* has nothing to do with *Stoup*. It is the unusual word *Stübchen*, "a beer-measure," that is connected with English *Stoup*, "a vessel." Moreover, this latter word is not "from the Dutch" but from M. E. *Stope*, O. E. *Stéap*, "a cup".

It is *Stoop*, "a door *Step*", German *Stufe*, that we have from the Dutch settlers in New York. Lexicographical information of this kind even when correct, as it usually is in this volume, is quite out of place in an elementary text book.

The volume is printed in Roman characters and its mechanical execution is excellent.

GEORGE HEMPL.

*Sur la Versification Anglo-Normande* par JOHAN VISING. Doc. ès Let. Upsala R. Almqvist & J. Wiksell.

Mr. Johan Vising is not a stranger in the field of Anglo-Norman Literature. His Thesis for the Doctorat, "Études sur le Dialecte Anglo-Normand du XII<sup>e</sup> Siècle," attracted the attention of those interested in the subject by the careful and thorough investigation of three Anglo-Norman works: *Voyage de Brandon*, *L'Estorie des Engleis de Gaimar* and *La Chronique de Fantosme*, in regard to the Manuscripts, the Versification and the Phonetics.

In the present work, Mr. Vising considers only the Anglo-Norman versification and discusses the theories of Messrs. Suchier, Koch and ten Brink on that subject.

Mr. Suchier, in his pamphlet on Mr. Atkinson's "Vie de Saint Auban," was the first—in 1876—to advance the theory of a Germanic phenomenon of "Aufsicht" in Anglo-Norman versification. In 1879, answering the criticisms of Mr. Koschwitz, he defined his position in an article "Versbildung der Anglo-Normannen," contributed to *Anglia*.

Mr. Suchier is certainly "trop sûr de son fait" and although his theory has been partly adopted by Mr. Koch (Edition des *Poèmes de Chardri*) and by Mr. ten Brink in his 'Geschichte der Englischen Literatur,' these views have found no echo among the French philologists and have been contradicted in Germany by Messrs. Koschwitz, Rose and Tobler.

Mr. Vising sees only three ways by which the English influence on the Anglo-Norman Poetry could have made itself felt.

1. The Anglo-Norman poets knew English and borrowed some traits of its versification.

2. Poets of English origin have written French poems with the metrical peculiarities of their tongue.

3. The Anglo-Norman literature in which we find the peculiar versification was due to writers who, by the fusion of the races, may be claimed equally well by both, and who thus had two native tongues.

These three possible causes of the irregularities of Anglo-Norman verses, in regard to the number of feet, are ably discussed. Mr. Vising denies *in toto* any English influence: he recognises, with Mr. Tobler and the French school, that the only basis of Anglo-Norman versification is the number of syllables, and that the faulty verses must be attributed to mistakes of the copyists, alteration of the number of syllables in many words of French origin transplanted into England, and carelessness or ignorance on the part of the writers themselves.

This pamphlet of 91 pages is an excellent contribution to the study of Anglo-Norman literature; Mr. Vising is free from the reproach made by the Academy against Mr. Suchier's work ("We think Herr Suchier's theories incorrect in various points, chiefly owing to his imperfect appreciation of the position of the French language in England in the Middle Ages, especially its relation to English and to the Dialects of Continental French"), for many of his arguments are based on historical facts. The only criticism which we may make, is that he too often takes Freeman as authority, whose views and statements on many questions concerning French influence in England must be received "*sous bénéfice d'inventaire*."

CASIMIR ZDANOWICZ.

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#### A MODERN LANGUAGE ASSOCIATION IN GERMANY.

*An die Herren Lehrer der neueren Sprachen in Deutschland.*

Ein frischer Hauch geht durch die Lehrwelt, nach allen Richtungen hin zeigt sich ein reges Vorwärtstreben. Von den *Lehrern der neueren Sprachen* insbesondere ist seit einigen Jahren am lebhaftesten die Bewegung gefördert, welche mit den veralteten Einrichtungen und verjährten Vorurtheilen, die gegenwärtig noch unsere höheren Lehranstalten beherrschen zum

Heile des deutschen Volkes aufräumen möchte. Aber noch mangelt es an durchgreifender Übereinstimmung aller Berufsgenossen über *Umfang* und *Ziel* dieser Reform, noch stellen sich derselben von aussen schwer zu besiegende Hindernisse in grosser Zahl entgegen. Deshalb thut es not, das alle, die Mut und Lust besitzen zum Vorwärtstreben, sich zusammen-thun zu gemeinsamer Beratung über die schwebenden methodischen und pädagogischen Fragen, über Mittel und Wege zur Anbahnung einer vernünftigen Weiterentwicklung des Sprachunterrichts, über die Möglichkeit und die etwaige Form einer wenn auch nur losen Verbindung aller Lehrer der neueren Sprachen in Deutschland. Zu dem Zwecke erlaubt sich *der Verein für neuere Sprachen zu Hannover*, der über 90 in Norddeutschland verbreitet wohnende Schulmänner zu seinen Mitgliedern zählt, *alle neuphilologischen Herren Kollegen zu einer Gesamtvereinigung vorläufig auf den 1., 2. und 3. Oktober d. J. nach Hannover* ergebenst einzuladen.

Als *Zweck* dieser Zusammenkunft erlaubt sich *der Verein* vorzuschlagen:

- 1) *Beratung über einen wenn auch nur losen Verband aller Lehrer der neueren Sprachen in Deutschland.*
- 2) *Besprechung wissenschaftlicher und besonders methodischen und pädagogischer Fragen auf dem Gebiete der neueren Sprachen, und*
- 3) *Pflege geselligen Verkehrs durch gemeinschaftliche Tafel, Kommers, Theater und Ausflüge.*

Um die Kosten der Vorbereitung zu diesem Vereinstag zu decken, wird jeder der Teilnehmer an dieser Bewegung werden will, aufgefordert, an dem mitunterzeichneten *Oberlehrer A. Ey (Hannover, Körnerstrasse 26)* bis Ende April eine Mark in Briefmarken einzusenden, wofür er die bezüglichen Schriftstücke, wie Einladungsschreiben, Festprogramme und den Bericht über den Verlauf der Verhandlungen erhalten wird, auch dann, wenn er nicht persönlich erscheinen kann. Jeder Teilnehmer wird auch freundlichst ersucht, Vorträge anzumelden oder Vorschläge einzureichen, die geeignet sind das Unternehmen zu fördern und den Ausschuss bei seinen vorbereitenden Arbeiten zu leiten.

Gleichzeitig mit diesem Aufruf an die Schulmänner wird von den Herren Professoren Dr.



Stengel und Dr. Vietor aus Marburg eine Aufforderung an die Herren Universitätslehrer ergehen, dem Neuphilologentag beizuwohnen, und wir hegen die Hoffnung, dass die Universität ihre freundliche Teilnahme nicht versagen wird.

Möge dieser Aufruf, der die Vertreter der neueren Sprachen zum Besten der Schule und Wissenschaft vereinen will, in ganz Deutschland eine freundliche und zustimmende Aufnahme finden!

*Der Ausschuss des Vereins für neuere Sprachen zu Hannover.*

*Signed by* EBBECKE, Oberl. am Realgym. I, *and fourteen other teachers of Modern Languages.*

*An die Herren Universitätslehrer der romanischen und englischen Philologie in Deutschland.*

Nachdem der Verein für neuere Sprachen zu Hannover auf eine von dem Unterzeichneten im Januar d. J. erfolgte Anregung hin die gesamten neuphilologischen Schulmänner Deutschlands zu einer am 1—3 October d. J. in Hannover stattfindenden Versammlung eingeladen hat, beehren sich die Unterzeichneten im Einverständniss mit dem genannten Verein hiermit ihre Collegen zu ersuchen, sich an diesem Neuphilologentage ebenfalls möglichst zahlreich zu betheiligen. Ist ja doch eine enge Fühlung von Universität und Schule gerade für uns Neuphilologen doppelt wünschenswerth und zeigt uns doch die so schnell emporblühende *Association of Modern Languages* in Amerika, wie segensreich eine solche Vereinigung für Wissenschaft und Schule zu werden verspricht. Indem wir noch bitten, den Vorstand durch Einsendung des Beitrags von 1 Mark in Briefmarken, womöglich auch durch Übernahme geeigneter Vorträge in seinem Bestreben zu unterstützen und eventuelle Zusendungen und Mittheilungen an die Adresse des Herrn Oberlehrer Ey, Hannover Körnerstr. 26, baldigst gelangen zu lassen, unterzeichnen wir mit collegialischem Gruss.

DR. STENGEL, DR. VIETOR,

o. Prof. d. rom. Philologie. a. o. Prof. d. engl. Phil.

Marburg, Ende März, 1886.

#### BRIEF MENTION.

*Progressive German Reader.* I.—First year. By G. Eugène Fasnacht (Assistant Master in Westminster School). London: Macmillan, 1885. 2s. 6d.

Seventy-seven pages of standard selections from easy German prose and verse, with a "Grammatical Introduction;" notes that are to the point and of practical assistance, and a vocabulary printed with type altogether too fine.

The Macmillans have in preparation:—

GOETHE—*Goetz von Berlichingen.* Edited by W. G. Guillemard (Assistant Master at Harrow), and H. A. Bull (Assistant Master at Wellington College).

HEINE—*Selections from Prose Works.* Edited by C. Colbeck.

UHLAND—*Select Ballads.* Edited by G. E. Fasnacht.

*Selections from German Historians—I.*

*Ancient History.* By the same editor.

Other volumes, including Racine's 'Britannicus', Lafontaine's 'Fables,' Schiller's 'Maid of Orleans', etc., will follow.

*The Choice of Books and Other Library Pieces.* By Frederic Harrison. London, Macmillan & Co., 1886. pp. 447 12mo, paper 50 cents.

This is the first collection that has been made of any of Mr. Harrison's essays. The author is one of the best living masters of English prose, and as one of the brilliant body of young scholars who gathered about John Morley when the latter assumed the control of the *Fortnightly Review* has done memorable service in advancing literary style and criticism. None of the essays here selected are polemical. They defend no articles of the Positivist creed of which Mr. Harrison is the most distinguished advocate. They are not concerned with politics, philosophy or religion, but deal with questions that are fundamental to the study of literature and of the past.

The essay on "A type of the twelfth century," a review of Mr. Morison's life of Bernard of

Clairvaux, is the only one entirely new, all the others having at various times been contributed to English and American Journals. The most important chapter, and that which gives name to the volume, is an eloquent plea for the constant study of the master-pieces of the literature of the world. Mr. Harrison's audit of the greatest books is of course based upon Compté's select Positivist library. A welcome reprint is that of "A few words about the eighteenth century," an excellent survey of the literary life and philosophic thought of the last century expressing the shallowness and injustice of Carlyle's criticism of the 'age of shams.' Particularly valuable also is the "Histories of the French Revolution" in which the continuous series of 'studies' upon this great epoch is carefully and justly weighed, and to each work assigned its proper place in the line of historic fidelity.

The additional essays are:—Culture: A Dialogue; Past and Present; The Romance of the Peerage; Froude's Life of Carlyle; The Life of George Eliot; Historic London; Opening of the Courts of Justice; A Plea for the Tower of London; The Æsthete; At Burlington House; A Few Words about the Nineteenth Century.

*Bases da Ortografia Portuguesa*, por A. R. GONÇALVES VIANNA (Romanista) e G. DE VASCONCELLOS ABREU (Orientalista). Lisboa, Imprensa Nacional, 1885. 8vo, 4 + 14 pp.

This little pamphlet was published for gratuitous circulation in Portugal and, it is certainly to be hoped, will do great good toward the establishment of a regular orthography for the Portuguese language. The lack of uniformity in this respect, is one of the stumbling-blocks for natives in acquiring an easy use of the written speech, and is especially felt by foreigners who attempt to learn it. As proposed here, a scientific basis is given to the system and the principle of writing all allied phonetic products in a given fixed manner, is consistently carried out. At present, individual writers have their orthography, particular Publishing Houses have theirs; the National Press, the University and the State have theirs. Any general system would be preferable to this bewildering confusion.

*La Grande Encyclopédie*. Inventaire raisonné des sciences, des lettres, et des arts par une société de savants et de gens de lettres. Secrétaire générale, F.-CAMILLE DREYFUS, député de la Seine. Nombreuses illustrations et cartes hors-texte. Paris, A. Lévy & Cie. gr. in-8 (double column).

This important work, of which the first livraison has reached us, is published weekly in instalments of forty-eight pages each (price, 1 fr.) and will contain from twenty to twenty-five volumes which will be sold, when complete, at four hundred francs. It is intended to be an inventaire raisonné that shall fairly represent, in a popular way, the general sum of human knowledge toward the end of the Nineteenth Century, including the most recent developments of modern science, and will doubtless be for the French what Brockhaus' Conversations Lexikon is to the Germans, and the Encyclopædia Britannica to English and Americans. The illustrations, especially the historical, are abundant and, in most cases, good. The work is to be had through F. W. Christern, 37 West 23d Street, N. Y.

#### PERSONAL.

Dr. Gummere will sketch a defense of his doctrine on the relation of Metaphor to Poetry in the next number of this journal.

An important dissertation by Dr. W. Bode, a student of Prof. ten Brink, on the trope in Anglo-Saxon poetry known by its Norse name *Kenning*, is on the eve of publication.

Hermann Collitz, Ph. D., native of Hanover, Germany, has been appointed Associate Professor of German at Bryn Mawr College, Pa. Dr. Collitz is about thirty years old, studied from 1875-78 at the university of Göttingen, where he took his doctor's degree (1878) after presenting a Thesis on "Die Entstehung der Indoiranischen Palatalreihe". He continued work at the university of Berlin (1878-81) and in 1884 was appointed *Signator* in the library of the Friedrichs-Universität, of Halle. This position he still holds and a little more than a year ago he habilitated as *Privatdozent* in the University, where he has been lecturing, for the first time, during the winter semester of the present academic year.

Miss Jane Bancroft, for eight years past Dean of the Woman's College and Professor of the French Language and Literature in the Northwestern University at Evanston, Ill., was appointed Fellow for History in Bryn Mawr College, Pa., at the end of last year (1885). Miss Bancroft is a graduate (1877) of the University of Syracuse, Department of Science (Ph. B.), where she also received the Master's degree three years later and the degree of Ph. D. in 1884. For the latter, she presented a thesis on "The Parliaments of Paris and the other Parliaments of France."

Miss Rena A. Michaels was called to the Northwestern University to fill the position vacated by the resignation of Miss Bancroft. Miss Michaels is also a graduate (1874) of Syracuse University, where she entered upon a post-graduate course of study in History and Modern Languages, and took the Master's degree in 1878. In 1880, she received the Doctor's degree and took charge immediately thereafter of the Department of Modern Languages in the Upper Iowa University. Here she remained two years, when she accepted a call to the Professorship of Modern Languages at Albion College (Michigan). In 1885, being invited to become Professor of Spanish and Italian at De Pauw University (Indiana), she accepted, and continued there till the call to enter upon her present duties at the beginning of this year (1886).

George A. Harter was appointed at the opening of the present academic year to the Chair of Mathematics and Modern Languages in Delaware College, at Newark, Del. Prof. Harter is a graduate (1878) of St. John's College, Annapolis, Md., and upon graduation was made Tutor in Mathematics in this institution, which place he held for two years, having taken, meanwhile, under Prof. J. M. Garnett (now of the University of Virginia) a post-graduate course in Anglo-Saxon and Early English. For the degree of Master of Arts he presented a thesis on "The Origin, History and Development of the Relative Pronoun in English." He next passed to the principalship of the Hagerstown (Md.) High School, where he remained till he was called to his present position.

Prof. P. J. Cosijn (University of Leiden, Holland) is now seeing through the press the Second Part (*Flexionslehre*) of his *Altwestsächsische Grammatik*. The concluding portion of the First Part (*Die tonlosen vocale und consonanten*) is not yet prepared, but may also be expected in the course of the present year. Those who understand the excellence of Prof. Cosijn's work in Anglo-Saxon, will be gratified to know that this special Grammar is to be followed by one in which the language in its entire scope of dialectal variety will be clearly treated and abundantly illustrated.

Prof. W. S. Currell (Hampden-Sidney College, Va.) is preparing for the Library of Anglo-Saxon Poetry (Ginn & Co.), an edition of the *Phoenix*, based on the texts of Grein and Thorpe, and the MS. collation of J. Schipper. The *Carmen de Phenice*, ascribed to Lactantius, will accompany the Anglo-Saxon text. This edition will contain a brief discussion of the Phoenix myth and of the authorship of the poem, a bibliography, critical and explanatory notes, and a glossarial index with etymological features. It will be ready for publication in the summer.

#### OBITUARY.

Jos. Victor von Scheffel, one of the most celebrated and influential of contemporary German poets, died suddenly on the 10th of April, after a long illness. Much of the interest that prevails among the educated of Germany for German antiquity and Germanistic studies is due to him. His excellent representations of the tenth, twelfth, and seventeenth centuries (*Trompeter von Säkkingen*, *Ekkehard*, *Juniperus*, *Frau Aventiure*), are based upon diligent research, are realistic and free from all sickly Romanticism, and have made him the originator of the modern historical novel of Germany. Equally great as a lyric poet, some of his songs have become very popular. He may justly be called the poet of German student life, and no "Commersbuch" can be imagined without the joyful, humorous songs from his "Gaudeamus," which will be sung as long as "die alte Burschenherrlichkeit" exists in German universities. Scheffel was not a poetic genius of the highest order, but Germany loses in him a poet whose place cannot be taken by any one of his numerous imitators.